SLAYER

GUITAR • VOCAL WITH TABLATURE

UNDISPUTED ATTITUDE

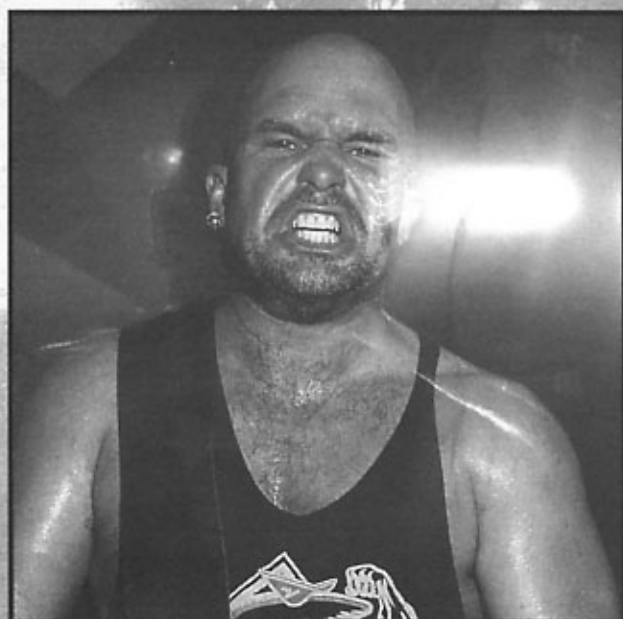
UNDISPUTED ATTITUDE

All photography by Kevin Estrada

Transcribed by Jeff Jacobson

Due to copyright restrictions, "Guilty Of Being White" and "Filler/I Don't Want to Hear It" are not included in this collection.

Paul Bostaph plays drums on the recording of *Undisputed Attitude*

Jeff Hanneman
Guitar

Kerry King
Guitar

Jon Dette
Drums

Tom Araya
Vocals, Bass

"**DISINTEGRATE**, YOU BASTARDS!" screams Tom Araya as Slayer slams into one minute and 40 seconds of pure punk power with an undisputed attitude. This isn't that whiny, snot-nosed, dyed-hair, punky-come-lately, guy-that-everyone-beat-up-in-high-school-type spewing out tunes about a troubled childhood and low self-esteem (while raking in the big bucks). This is the original wave of punk bands as recorded by Slayer, one of the originators of thrash punk. *Undisputed Attitude* is filled with Slayerized covers of songs from bands including Verbal Abuse, D.I., Minor Threat, and T.S.O.L., presented here in the form of note-for-note transcriptions, setting you on the way toward mastering the thrashing punk/metal riffs and solos that make this album one of Slayer's best efforts to date.

The essence of both the original punk bands and Slayer is very much in evidence here. Don't think that Slayer's interest in serial killers, religion, suicide, and politics has waned. They're still as sick, smart, sadistic, and sarcastic as ever. "Punk is a combination of attitude and social commentary of the times," says Araya. Slayer's own undisputed attitude and commentary has been in blatant, ever-escalating evidence since the 1983 release *Show No Mercy* and six subsequent albums—*Hell Awaits, Reign In Blood, South Of Heaven, Seasons In The Abyss*, the pulverizing live disc *Decade Of Aggression*, and 1994's *Divine Intervention*—the last five achieving gold record status.

When it came to choosing the songs for *Undisputed Attitude* it was handled in typical Slayer fashion. "We agreed on everything that's on the record. Everything else we agreed to leave off," laughs Araya. With the tunes agreed upon, it was time to Slayerize them. The whole album was bashed out in one month, with Dave Sardy of the seminal New York band Barkmarket co-producing. Slayer kicked out the jams, trying to cut each song in one take, to capture the raw power of the original tunes. Some songs feature slightly altered lyrics, and many were not exactly suited to Araya's normal singing voice. "Hell yeah, it was challenging. 'Verbal Abuse' was closest to my style. I learned air management to sing these," Araya notes. "I didn't think he could do it," adds Kerry King, with his usual bluntness, "but he jumped up and kicked everybody's ass. I think the whole record kicks ass. 'Undisputed Attitude.' It fits the record, fits what Slayer is about, fits everything we've ever touched." Indisputably.

"What passes for punk rock nowadays is just wimpy pop. It's so inoffensive, so pussy; there's no attitude." —Jeff Hanneman

CONTENTS

DISINTEGRATION/FREE MONEY

Words and Music by Eric "Joie" Mastrokolas, Brett Dodwell and Nicki Sicki

Double time feel
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
E5
A5
C5
D5
1. I've done o - ver - dose, it does - n't mean shit.
2. I don't need you now, so why don't you go a - way. Your
One time, what a - bout you? Don't both - er me a bit. My
day will come real soon and your mind will be de - cayed. And
bod - y is a weap - on and my mind is in de - cay. And
ev - 'ry - one will fuck you 'cause you're just a fuck - in' whore. And
all you stu - pid ass - holes are here to see me die.
when I see you stand - ing there, I just don't want no more.
Gtrs. I & II
C♯5
P.M.
Dis - in - te - gra - tion, dis - in - te - gra - tion, dis - in - te - gra - tion.
*Refers to Gtr. I only (next 8 bars).
F5
Dis - in - te - gra - tion, dis - in - te - gra - tion,
1.
w/Rhy. Fig. 1 (2 times) (Gtr. I)
dis - in - te - gra - tion.
2.
w/Fill 1
(Bass)
tion.
Fill 1
Fdbk.
(8va)
pick slide
steady gliss.
Fdbk. pitch: F

Rhy. Fig. 2
G5 D5 E5 VII
1. I don't want your prob - lem, sop - ping all the time. I can't e - ven go when I don't e - ven have the time.
2. Life is fuck - in' slav - 'ry, they work you nine to five. Waste your time work - ing, you might as well die.
(cont. in notation)
C5 D5 C5 D5 N.C.(E5)
I want ev - 'ry - thing and ev - 'ry - thing wants me.
Gtrs. I & II
H
I want ev - 'ry - thing and ev - 'ry - thing comes out of me.
To Coda
w/Rhy. Fig. 2 (4 times)
Gtrs. I & II
A5 D5 X B5
I want free mon - ey. I want free mon - ey.
I want free mon - ey. I want free mon - ey.
w/Rhy. Fig. 2 (2 times)
D.S. al Coda
Coda
w/Rhy. Fig. 2 (3 times)
Life is fuck - in' slav - 'ry, they work you nine to five.
Waste your time work - ing, you might as well die.

VERBAL ABUSE/LEECHES

Words and Music by Eric "Joie" Mastrokolas,
Brett Dodwell and Nicki Sicki

D5 C5 B5 G5 A5 G5 A5
you won't e - ven know we are there.
you're not e - ven lis - t'ning to what I'm say - ing.
D5 C5 G5 A5 G5 A5
You're shit.
Lis - ten to me.
Rhy. Fig. 1
G5 A5 D5 C5
(end Rhy. Fig. 1)
Ver - bal a - buse. I get in - to trou - ble, I get in - to...
*w/Rhy. Fig. 1 (3 times)
G5 A5 D5 C5 G5 A5 D5
Ver - bal a - buse. Burn me, I'll do it a - gain. Ver - bal a - buse.
*2nd time play Rhy. Fig. 1 2½ times.
C5 G5 A5 D5
It's to - tal - ly your fault. Ver - bal a - buse.
1.
C5
I guess you want some more.
2.
Gtrs. I & II
C5
(end double time feel)
Slower ♩ = 156
B5VII
I guess you want some more!
A5 G5
Play 3 times
B5VII
P.M.
A5 G5
Tempo I
Double time feel
Rhy. Fig. 2
B5VII E5 D5X C5VIII
(end Rhy. Fig. 2)
slight P.M.
Lis - ten to her try to suck me dry. The prob - lem with you, you're a - fraid to die.
*Entire band plays beat 4 slightly behind the beat.
(Included when Rhy. Fig. 2 is recalled.)
w/Rhy. Fig. 2 (3 times)
B5VII E5 D5X C5VIII
They'll come a - round a - gain and a - gain, but in the end I know I'll win.
B5VII E5 D5X C5VIII
There's no pref - er - ence, it seems the worst thing has been done to you.
B5VII E5 D5X C5VIII
That dumb ass will blow you a - way, no one now is get - ting dead.

Gtrs. I & II
D5
E5VII
Fuck them, let's just kill them dead. Fuck them, let's just smash their head.
A5
B5VII
Fuck them, let's just kill them all. Oh well, once and for all.
w/Rhy. Fig. 2 (3 times)
B5VII E5 D5X C5VIII B5VII
There's no pref - er - ence, it seems the worst thing has been done to you. That dumb ass will blow you a - way,
(end double time feel)
E5 D5X C5VIII B5VII E5 D5X C5VIII
no one now is get - ting dead. You won't feel a thing when your bod - y's life you were fight - ing for.
Tempo II
Gtrs. I & II
B5VII A5 G5 B5VII A5 G5
Got one now, is dead. Got an - oth - er, that makes two.
B5VII A5 G5 B5VII
P.M.
Got one more, that's three. Don't cross me no more
Tempo I
Double time feel
w/Rhy. Fig. 2 (2 times)
A5 G5 B5VII E5 D5X C5VIII B5VII E5 D5X C5VIII
or you're... dead!
w/Rhy. Fig. 2 (2 times)
B5VII E5 D5X C5VIII
Lis - ten to her try to suck me dry. The prob - lem with you, you're a - fraid to die.
B5VII E5 D5X C5VIII
They'll come a - round a - gain and a - gain, but in the end you know I'll win.
Gtrs. I & II
D5 E5VII
Fuck them, let's just kill them dead. Fuck them, let's just smash their head.
A5 B5VII
Fuck them, let's just kill them all. Oh well, once and for all.

ABOLISH GOVERNMENT/SUPERFICIAL LOVE

Words and Music by Jack Grisham,
Todd Barnes, Ron Emory and Mike Roche

A5
B♭5
G5
E5
A5
B♭5
G5
man who rep - re - sents. Look - ing for noth - ing in this cam - pus with no friends.

E5
A5
B♭5
G5
Pres - i - dent the name, pres - i - dent the la - bel, the

E5
F♯5
F5
high - est man on the gov - ern - ment ta - ble.

B5
*Gtr. I
Rhy. Fig. 2 (Gtr. II)
Play 4 times
(end Rhy. Fig. 2)
*Play slashes 1st time only; double Gtr. II on repeats.

w/Rhy. Fig. 2 (4 times) (Gtrs. I & II)
B5
F5
E5
D5
A5
B5
F5
E5
D5
A5
Su - per - fi - cial love,___ on - ly for a fuck.___

B5
F5
E5
D5
A5
B5
F5
E5
D5
A5
But love is___ in - cest and it's on - ly for a fuck.___

Gtrs. I & II

E5 VII F5 VIII C5 C♯5 E5 VII F5 VIII C5 C♯5

To the guys pro - vid - ed for free.— Peace time, war time, coun - try's in vain.—

2nd time Gtr. III substitute Fill 1

E5 VII F5 VIII C5 C♯5 E5 VII F5 VIII C5 C♯5

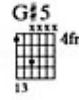
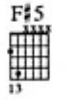
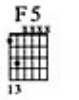
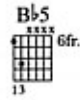
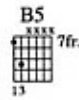
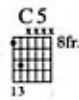
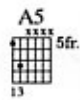
Gtr. III

1½ Full (Gtr. III out) slack

w/wah as filter trem. bar trem. bar

B5 F5 E5 D5 A5
Gtrs. I & II
B5 F5 VIII
to serve my country. Army,
A5 P.M.
B5 F5 VIII
A5 P.M.
navy,
B5 F5 VIII A5 P.M. B5 F5 VIII
air force or jail!
A5 P.M. B5 sl.
(Bass)
pick slide
steady gliss.
w/Rhy. Fig. 2
B5 F5 E5 D5 A5
D.S. al Coda
Play 4 times
*Gtr. II only;
Gtr. I tacet
(w/Rhy. Fig. 2)
Coda
B5 F5 E5 D5 A5
Gtrs. I & II
B5 F5 VIII
it's not for me.
rit.
sl.
(Spoken:) President Clinton can suck my motherfuckin' dick.

CAN'T STAND YOU

Words and Music by
Jeff Hanneman

To Coda
Do I think you're stu - pid? Yeah! Do I think you're lame? Yeah! Am I stress - ing?
1.
2.
(end double time feel)
Slower ♩= 152
(Drumsticks)
D♯5
You're the one to blame. You're the one to blame.
sl.
(Bass)
Harm.
B♭5
(cont. in slashes)
*Gtr. II only; Gtr. I tacet
Rhy. Fig. 1
(Gtrs. I & II)
A5 C5 A5 C5 B5 A5 C5 A5
B♭5
(end Rhy. Fig. 1)
Bridge
w/Rhy. Fig. 1 (2 times)
I o - pen my mouth at the wrong time. Al - ways

C5
A5
B♭5
A5
C5
A5
rank - ing on some - bod - y and I'm drunk all the time.
Throw - ing beer bot - tles and
C5
B5
A5
C5
A5
B♭5
spit - ting in your face,
check - ing through the purse of the slut in our place.
F5
Gtrs. I & II
P.M.
F♯5
G♯5
A5
C5
A5
She'll never no - tice if her mon - ey is gone.
C5
B5
sl.
F5
P.M.
F♯5
G♯5
Piss in her jack - et and just send her a - long.
w/Rhy. Fig. 1 (2 times)
A5
C5
A5
C5
B5
A5
C5
A5
1.
2.
D.S. (Tempo I) al Coda
B♭5
B♭5
Coda
D♯5
You're the one to blame!

DDAMM

Words and Music by
Jeff Hanneman

D5 D♭5 G5 A♭5 E♭5 D5 D♭5
A.H.
(15ma)
hold bend
trem. bar
*Pull bar up.
A.H. pitch: G
Actual sounding pitch of A.H. is G♯
due to note being bent 1/2 step.
G5 A♭5 E♭5 D5 D♭5 G5 A♭5 E♭5
8va
vib. w/bar
trem. bar
*Depress bar before striking note (next 2 bars).
*Pull bar up.
D5 D♭5 G5 A♭5 E♭5 D5 D♭5
8va
loco
vib. w/bar
trem. bar
*Depress bar before striking note.
G5 A♭5 E♭5 D5 D♭5 G5 A♭5 E♭5
loco
trem. bar
A.H.
(8va)
Harm.
*Depress bar before striking note.
D5 D♭5 G5 A♭5 E♭5 D5 D♭5
8va
semi-harm.
trem. bar
*Pull bar up.

2nd Verse
w/Rhy. Fig. 1 (2 times)
G5 A♭5 E♭5 D5 D♭5 G5 A♭5 E♭5
Can't find an - y beer, it's way past two.
There's just one thing
8va
Full
Fdbk.
(8va)
Full
Fdbk.
Fdbk. pitch: B
Fdbk. pitch: F♯
Tempo II
Double time feel
D5 D♭5 N.C.
we can do.
Hit her car, smash it up. Pull her out, beat her up.
(Gtr. III out)
Gtrs. I & II
pick slide (steady gliss)
(end double time feel)
E5
Take her mon - ey, run her down. Drive her face out of town.
(Gtr. II out)
G5 G♭5 F5 E5 G5 G♭5 F5 E5
Drunk driv - ers a - gainst mad moth - ers!
Gtr. I
Gtrs. I & II
trem. pick

I HATE YOU

Words and Music by Eric "Joie" Mastrokolas,
Brett Dodwell and Nicki Sicki

3rd time Gtr. II substitute Fill 3
F♯5
(end Rhy. Fig. 1)
G5
P.M.
P.M.
P.M.
stom - ach turn. The way you think is no way at all.
get real sick. You're so stu - pid, there's noth - ing in your head.

A5
G5
F♯5
(Gtr. I cont. in notation)
God, you real - ly think that you got balls.
God, how I real - ly wish that you were dead.

Chorus
B5
E5
D5
Gtr. II
sl.
I hate you. Ain't
Gtr. I
Full
sl.
Full
*Substitute cue notes 3rd time only (next 6 bars).

Fill 3
Full
sl.
Full
sl.

To Coda
A5
B5
E5
sl.
— it true.
I hate you

1.
2.
w/Rhy. Fill 1
D5
A5
D5
and ev - 'ry - thing you do.
and ev - 'ry -
Full
(cont. in slashes)
sl.
Gtr. III
8va

Rhy. Fill 1 (Gtr. I)
8va
Full
steady gliss.
sl.
pick slide

A5
Guitar solo
w/Rhy. Fig. 1 (4 times)
F♯5
thing you do.
8va
Full
sl.

G5
8va
A5
G5
F♯5
Full
sl.

8va

G5
8va

A5
G5
F♯5
8va
Gtr. IV
Harm.
(8va)
trem. bar
*Don't pick.
*Let last notes fade over next bar. (Gtr. III is then out.)
vib. w/bar
*Pull bar up.
D.S. al Coda
(Gtr. IV out)
*w/Rhy. Fill 1
D5
Coda
Gtrs. I & II
and ev - 'ry - thing you do.
*w/variations ad lib
*Slide refers to Gtr. II only.

SPIRITUAL LAW

Words and Music by Alfonso Agnew, Rikk Agnew, Casey Royer, Fred Traccone, John Calabro and John Wilson Knight

Chorus
Rhy. Fig. 2
E5 F5 E5 D5
sl.
We're be - ing sucked up— in - to the vac - uum cul - ture. This way, this way.
(end Rhy. Fig. 2)
G5 A5 E5 F5 E5
It's too late, you're ad - dict - ed. Come on, con - trol your - self.— Snatch that bot - tle off the shelf.
w/Rhy. Fig. 1
D5 E5 F5 E♭5 E5 F5 E♭5 G5 F♯5
You're trapped now with the spir - it - u'l law, spir - it - u'l law.
2nd Verse
w/Rhy. Fig. 1 (2 times)
E5 F5 E♭5 E5 F5 E♭5 G5 F♯5 E5 F5 E♭5
Fid - dle with your ro - sar - ies, ho - ly wa - ter makes me bleed. Touch that cross to my head.
w/Rhy. Fig. 1A
E5 F5 E♭5 G5 F♯5 E5 E5 (type 2)
It might burn but I won't be dead. Go burn your ro - sa - ries, go burn it all.
Chorus
w/Rhy. Fig. 2 (1½ times)
E5 F5 E5
Death to us all! It's time to con - cen - trate. Mind - less sheep, don't be late.
D5 G5 A5 E5
You'll be slammed, you'll be mauled, you'll be thrown in - to the wall.— Ev - 'ry - bod - y thinks it's cool
F5 E5 D5 G5
Gtrs. I & II
sl.
tan - ning out - side Dad - dy's pool. I think it's way too late,— time to re - gen - er - ate. You're

w/Rhy. Fig. 2 (1½ times)
E5
F5
E5
D5
hurt, in - frac - tions, you know it. It's
To Coda
G5
A5
E5
F5
E5
not too late, it's not too late. You're hurt, in - frac - tions, you
(end double time feel)
(cont. in notation)
D5
Gtrs. I & II
G5
F♯5
G5
F♯5
G5
F♯5
sl.
know it. There's one chance left. Get on your knees. Drink the wine.
Slower ♩ = 148
G5
D5
F♯5
C♯5
G5
D5
F♯5
C♯5
B5
Chew the wa - fer.
Gtrs. I & II
sl.
Bridge
G5
D5
F♯5
C♯5
G5
D5
F♯5
C♯5
Peo - ple scream - ing, can I be dream - ing?
*P.M.
*Refers to Gtr. I only.

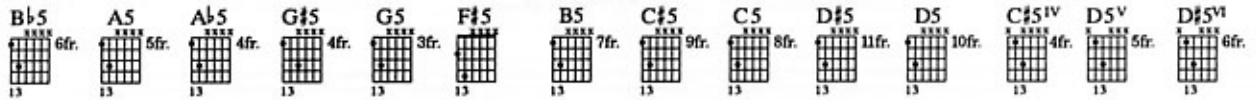
w/Rhy. Fill 1
B5
Half time feel
A5
B5
Is this the truth? I can't tell wheth - er this is
Gtr. I
sl.
Rhy. Fig. 3 (Gtrs. I & II)
C5
B5
heav - en or hell.
Gtr. II
Gtrs. I & II
Gtr. I
A5
B5
C5
N.C.(B)
Wolf - bane and the sound of a sil - ver bell.
(end Rhy. Fig. 3)
P.M.
Rhy. Fill 1 (Gtr. II)
A.H.
(15ma)
A.H. pitch: D♯

Gtr. II
Gtr. I
G5 D5 F♯5 C♯5
Rhy. Fig. 4 (Gtrs. I & II)
*P.M. refers to both gtrs.
G5 D5 F♯5 C♯5 B5
The
sl.
(end Rhy. Fig. 4)
w/Rhy. Fig. 4
Gtr. II substitute Rhy. Fill 1
air is thick, the smell of death is ev - 'ry - where.
w/Rhy. Fig. 3
A5 B5 C5
It's all a - round. But I won't sub - mit to
B5 A5 B5
death. You can
Tempo II (♩ = 208)
Double time feel
3rd Verse
w/Rhy. Fig. 1 (3 times)
C5 (end half time feel) E5 F5 E♭5 E5 F5 E♭5
go with the... Man don't lie, why do they cry?

G5 F♯5 E5 F5 E♭5 E5 F5 E♭5
Man don't lie, why they do cry?
G5 F♯5 E5 F5 E♭5 E5 F5 E♭5
Man don't lie, why do they cry?
w/Rhy. Fig. 1A
G5 F♯5 E5 E5(type 2)
D.S. al Coda
Rul - ing your lives with such lies. Weak won't sur - vive.
Coda
Gtrs. I & II
D5 sl. G5 E5 F5
know it. It's not too late, it's not too late. Spir - it - u - al law, no way.
D5 G5 E5 F5 D5 G5
I wan - na see Christ to - day. Spir - it - u - al law, no way. I wan - na see Christ to - day.
E5 F5 D5 G5 E5 F5
Spir - it - u - al law, no way. I wan - na see Christ to - day. Spir - it - u - al law, no way.
Free time
D5 G5
w/slides ad lib (Gtr. II)
Gtr. I
(Gtr. II tacet)
sl.
I wan - na see Christ to - day.
*Tie refers to Gtr. I only.

MR. FREEZE

Words and Music by
Kyle Toucher

B♭5 A5 A♭5 G♯5 G5 F♯5 B5 C♯5 C5 D♯5 D5 C♯5IV D5V D♯5VI

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Fast Rock ♩ = 208
*Gtr. II

(cont. in notation)
(end Riff A)

Riff A (Gtr. I)

*Play slashes 2nd time only; 1st time tacet.

N.C.
Gtrs. I & II

1st, 2nd Verses
w/Riff A (3½ times) (Gtrs. I & II)
N.C.

1. Will you be the luck - y one who will see the dead - ly one?
2. Will you flee un - der- ground once the plague has scorched the ground?

w/Rhy. Fill 1

You will die on your knees by the hand of Mis - ter Freeze.
You will die on your knees by the hand of Mis - ter Freeze.

Chorus
Rhy. Fill 2
Gtrs. I & II
B♭5
A5
A♭5
Will you see when the rest are blind?
Hor - ror waits for those who re - main.
Will you re - main fro - zen in time?
Ice - cold blood stops in their veins.
2nd time substitute Rhy. Fill 2
1.
2.
(cont. in notation)
sl.
Double time feel
E♭5
E5
N.C.
Rhy. Fig. 1 (Gtrs. I & II)
(end Rhy. Fig. 1)
H
P.M.
Bridge
w/Rhy. Fig. 1 (4 times)
Arm your - selves to the teeth.
Re - pel the threat of Mis - ter Freeze.
(end double time feel)
See the blood drop in your eyes.
See your fam - 'ly burned a - live.
Slower ♩ = 120
Rhy. Fig. 2 (Gtrs. I & II)
G♯5
G5
F♯5
I don't e - ven know you,
I just know where you live.
I've
(end Rhy. Fig. 2)
raid - ed your child's bed - room,
burned his vir - gin skin.
I

Bridge
w/Rhy. Fig. 1 (4 times)
w/*trem. bar effects ad lib (Gtr. III)
E♭5 E5 E♭5 N.C. E♭5 E5 E♭5
o - ceans have been ripped a - way. It does no good to pray.
*Next 8 bars only
N.C. E♭5 E5 E♭5 N.C.
Af - ter to - day's cat - a - cly - sm,
E♭5 E5 E♭5 N.C.
(end double time feel)
men re - sort to can - ni - bal - i - sm. I'll
Tempo II
w/Rhy. Fig. 2
G♯5 G5 F♯5 G♯5 G5 F♯5
rape all you care for, then I'll fuck you in the ass.
G♯5 G5 F♯5 G♯5 G5 F♯5
I'm so fuck - ing hap - py that I'll kick your face and laugh. To -
Gtrs. I & II
B5 B♭5 A5 B5 B♭5 A5
day's war sto - ries ig - nite the T - V screen. There's
C♯5 C5 B5 C♯5 C5 B5
blood on your pil - low, this is no bad dream. You
D♯5 D5 C♯5 D♯5 D5 C♯5
sl.
try to speak with rea - son, but all you can do is scream!

Tempo I
Double time feel
Outro solo
w/Rhy. Fig. 1 (6 times)

E♭5
E5
E♭5
N.C.
Gtr. III
8va
w/wah as filter
trem. pick

E♭5
E5
E♭5
N.C.
8va
loco

E♭5
E5
E♭5
N.C.
E♭5
E5
E♭5
sl.
trem. pick
P.M.
sl.

N.C.
E♭5
E5
E♭5
N.C.
Harm.
(8va)
slack
trem. bar
*vib. w/bar
Harm.
*Depress bar before striking note.
**Bar at normal position.
*Next 3 bars

E♭5
E5
E♭5
N.C.
sl.
Gtrs. I & II
C♯5IV
D5V
D♯5VI
trem. pick
C♯5IV
D5V
D♯5VI
C♯5IV
D5V
D♯5VI
C♯5IV
D5V
D♯5VI
sl.

VIOLENT PACIFICATION

Words by Kurt Brecht
Music by Spike Cassidy

1.
C5
Gtrs. I & II
C♯5
D5
D♯5
E5
F5
F♯5
G5
2.
G5
Gtrs. I & II
G♭5
F5
E5
E♭5
D5
D♭5
C5
B5
Slower ♩ = 140
*w/overdubbed fdbk.
sl.
(cont. in slashes)
*Fdbk. pitch: F♯
Fade in.

B5
E5VII
B5
*P.M.
P.M.
Vi - 'lent pac - i - fi - ca - tion. Vi - 'lent pac - i - fi -
*Refers to Gtr. I only (next 18 bars).
G5 A5 B5
E5VII
P.M.
sl.
ca - tion. Vi - 'lent pac - i - fi - ca - tion. We'll
C5III
D5V
P.M.
P.M.
force you to be nice to each oth - er, kill you be - fore you
C♯5
B5
G5 A5 B5
P.M.
kill each oth - er. Vi - 'lent pac - i - fi - ca - tion.
E5VII
B5
P.M.
P.M.
Vi - 'lent pac - i - fi - ca - tion. Vi - 'lent pac - i - fi -
G5 A5 B5
E5VII
P.M.
sl.
ca - tion. Vi - 'lent pac - i - fi - ca - tion. We'll
C5III
D5V
force you to be nice to each oth - er, kill you be - fore you
C♯5
B5
sl.
(Gtrs. out)
kill each oth - er. Vi - 'lent pac - i - fi - ca - tion.
Vi - 'lent pac - i - fi - ca - tion.

N.C.(E5)
(Bass)
(F5)
(A5)
(B♭5)

E5
F5
A5
Gtr. II
Gtr. I
sl.
mp
mp
mp
*Vol. knob swell (next 4 bars)

E5
F5
A5
Vi - 'lent pac - i - fi - ca -
f

1.
2.
B♭5
B♭5
tion.
tion.
(cont. in slashes)
*grad. accel.
pick scrape
sl.
sl.
*Tempo gradually increases till end, where Tempo I (♩ = 348) is reached.

E5
F5
A5
B♭5
Gtrs. I & II
P.M.
Vi
'lent
pac-i-fi-ca
-
tion.
E5
F5
A5
1.
B♭5
Vi
-
'lent
pac-i-fi-ca
-
tion.
2.
B♭5
E5
F5
tion.
A5
1.
B♭5
2.
B♭5
(cont. in notation)
sl.
C5
Gtrs. I & II
C♯5
D5
D♯5
E5
F5
F♯5
G5

RICHARD HUNG HIMSELF

Words and Music by
Casey Royer

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Chorus
Gtrs. I & II
F♯5
E5
F5
F♯5
E5
F5
F♯5
P.M.
hung him - self, Rich - ard hung him - self. It hap - pened just the oth - er day.

To Coda
E5
F5
F♯5
P.M.
Je - sus caught and pushed him off the shelf. He

Rhy. Fill 1
1.
Rhy. Fig. 2
(cont. in notation)
E5
F♯5
F5
E5
F5
F♯5
F5
E5
F5
F♯5
P.M.
thought he'd find a bet - ter way with slash - ing and stab - bing and maim - ing and ram - ming. 2. Death

2.
(cont. in notation)
F5
E5
F5
F♯5
F5
E5
F5
F♯5
nee - dles, in - ject - ing and shoot - ing sub - cu - ta - ne - ous - ly.

Bridge
Slower ♩ = 104
A5
G♯5
E5
F5
B5
His life sud - den - ly flashed right be - fore his eyes.
Gtrs. I & II
sl.
P.M.

What a swing - ing guy.
Turn - ing gray with mold.
This is when he died.
sim.
N.C.
B5
Give it up, give it up, throw it all a - way.
Burn - ing ac - id bath.
P.M.
Pul - mo - nar - y wrath.
Feel the boil - ing surge.
It won't let you go.
*Gtr. II only
**1½
sim.
trem. bar
*Gtr. I tacet
**Depress bar before striking note.
N.C.
Throw it all a - way.
Throw it all a -
Gtrs. I & II
Gtr. I
Gtr. II

F♯5
F5
E5
way.
Throw it all a...
Throw it all a...
Gtr. II
Gtr. I
grad. accel.
*Gtr. I indicated to left of slashes in TAB.
D.S. (Tempo I) al Coda
Throw it all a - way.
w/*Rhy. Fill 1 (Gtr. II)
w/*Rhy. Fig. 2 (8 times) (Gtr. II)
Rhy. Fig. 2A
w/Rhy. Fig. 2A (7 times)
Coda
Gtr. I
P.M.
thought he'd find a bet - ter way with slash - ing and stab - bing and rip - ping and stab - bing and
*Omit P.M.
*Omit P.M.
shred-ding and slash - ing and shred - ding and stab - bing and rip - ping and tear - ing, at -
tack - ing and maim - ing and tak - ing the bod - y that God gave
w/Rhy. Fig. 2A (7 times) (Gtrs. I & II)
to you.

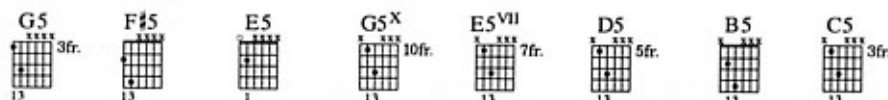
F5 VIII
E5 VII
F♯5 IX
I got - ta get out.
(cont. in notation)
Gtrs. I & II
N.C.
(Spoken:) 'Cause Richard
pick slide (steady gliss.)
sl.
*Gtr. I plays lower notes only;
Gtr. II plays higher notes only.
Vib. refers to both gtrs.
Outro
w/Rhy. Fig. 1A (4 times)
*w/trem. bar effects ad lib (Gtrs. III & IV)
F♯5
A5
G♯5
E5
F5
hung himself. 'Cause Richard swung himself. 'Cause
*Next 8 bars only
Richard strung himself. The needle, it stung itself.
w/Rhy. Fig. 1 (4 times)
It pulled him right off the fuckin' shelf. That poor bastard,
Gtr. V
w/wah as filter

Additional Lyrics

2. Death room with black curtains where his clothes once laid,
   The roof kicked out and the rope tied to the rafters.
   A quick kick of the chair and it was all through.
   If Richie only knew. *(To Chorus)*

3. Swinging in his room, Richie won't come out to play.
   That poor bastard hung himself the other day.
   Oh, how the years seem to fly by.
   Is death the final high? *(To Chorus)*

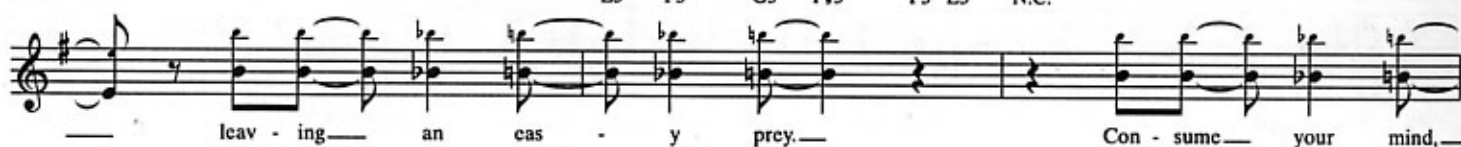
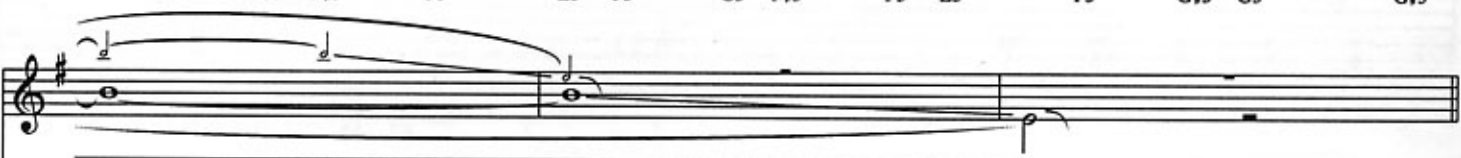
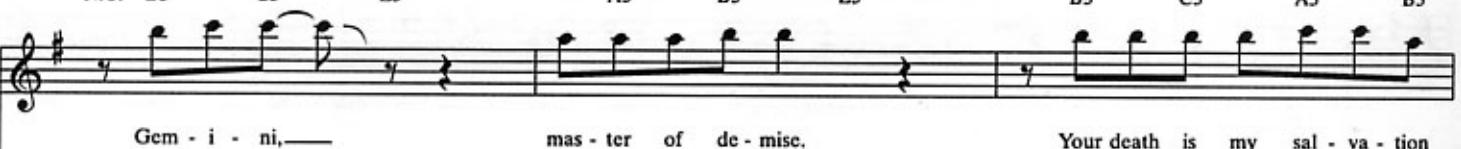
I'M GONNA BE YOUR GOD
(I WANNA BE YOUR DOG)

Words and Music by James Osterberg, Jr.,
Scott Asheton, Ron Asheton and David Alexander

E5
G5
F♯5
E5
bur - y my face
be -
2nd time substitute Rhy. Fig. 2
G5
F♯5
Gtrs. I & II
P.M.
G5
F♯5
E5
tween your legs with my tongue in that spe - cial place.
Chorus
w/Rhy. Fig. 1 (3 times)
E5
G5/E
F♯5/E
E5
Now I'm gon - na be your god.
1.
G5/E
F♯5/E
E5
G5/E
F♯5/E
Now I'm gon - na be your god.
I'm gon - na
E5
Rhy. Fig. 3
(Gtrs. I & II)
G5X
E5VII
D5
B5
be your god.
C5
(end Rhy. Fig. 3)
E5
P.M.
sl.
G5
F♯5
E5
G5
F♯5
E5
G5
F♯5
E5
G5
F♯5
E5

Additional Lyrics

2. Now I'm ready to close my eyes
To feel that warm deep throat action.
Now I'm ready to make you cum
And fuck like dogs all night long. *(To Chorus)*

GEMINI

Words by Tom Araya
Music by Kerry King

w/Rhy. Fill 1
N.C.
B5 C5 E5
A5 B5 E5
to a king-dom mine. My lord is my light, the mas-ter of dark-ness. Your
Gtr. II
Gtrs. I & II
sl.
P.M.
B5 C5 A5 B5
w/Rhy. Fill 2
N.C.
death is my sal-va-tion to a king-dom mine.
Gtr. II
w/Rhy. Fig. 2
E5 F5 G5 F♯5 F5 E5
2nd Verse
w/Rhy. Fig. 2A (3 times)
N.C.
You look at me with eyes of fate and see the graph-
E5 F5 G5 F♯5 F5 E5 N.C.
ic truth. Your ig-no-rance can-not shield you
Rhy. Fill 1 (Gtr. I)
Rhy. Fill 2 (Gtr. I)

E5 F5 G5 F♯5 F5 E5 N.C.
from your na - ked a - buse. Numb - ing of your
mor - al sense, fac - ing re - al - i - ty
E5 F5 G5 F♯5 F5 E5
w/Rhy. Fig. 2
N.C.
that life is un - con - di - tion - al and death is on - ly the be - gin -
E5 F5 G5 F♯5 F5 E5
F5 G5 F♯5 F5 E5 F5 G5 F♯5 F5 E5 F5 G♯5 B5 B♭5 E5 F5 G5 F♯5 F5 E5
ing.
Gtrs. I & II
P.M.
F5 G5 F♯5 F5 E5 F5 G5 F♯5 F5 E5
Guitar solo
w/Rhy. Fig. 1 (3¾ times)
F5 G5 G♯5 E5
The pain will nev - er end!
8va
*Gtr. III
1½
slight rit.
trem. bar
a tempo
vib. w/bar
*Doubled by additional gtr.

Harm.
(8va)
loco
trem. bar
trem. pick
F5
E5
8va
sl.
H
P
Full
*A (② 22 fr.) is silently bent by same L.H. finger.
A.H.
(15ma)
(cont. on lower staff)
A.H. pitch: E

Faster ♩ = 168
w/Fill 1
N.C.
*Harm.
(8va)
2½
1½
3½
4½
(Gtr. IV out)
*trem. bar
*For next 3 bars, Gtr. IV is three gtrs. arr. for one.
Bridge
N.C.
Walk - ing slow, breath - ing heav - y, you can see death sweat.
How it shined, an ar - gu - ment out of con - trol in my mind.
E5
Gtr. I
F5
I'm here for the sole pur - pose of your death.
Rhy. Fig. 4 (Gtr. II)
(end Rhy. Fig. 4)
P.M.
w/Rhy. Fig. 4 (4 ½ times) (Gtrs. I & II)
E5
F5
G5
F5
E5
Walk - ing slow, breath - ing heav - y, you can see death sweat. I'm here for the
Fill 1 (Gtrs. I & II)
(Gtrs. I & II out)
slack
trem. bar
slack

F5 G5 F5 E5 F5 G5 F5
sole pur - pose of you death. Look in - to my eyes and see the rev - e - la - tions of your de - mise.
E5 F5 G5 F5 E5
Feel the pain that stabs at the cen - ter of your heart. Re - flec - tions
F5 G5 G♯5 N.C.
of my soul, re - flec - tions of the dark.
Gtrs. I & II
P.M.

P.M.
P.M.
P.M.
P.M.

P.M.
P.M.
P.M.
P.M.
P.M.

P.M.
P.M.
P.M.
P
P
Tempo I
Half time feel
Outro
E5
2½
1½
trem. bar
trem. bar

1.2.
F5
3.
F5

• Tablature Explanation/Notation Legend •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

Definitions for Special Guitar Notation

BEND: Strike the note and bend up ½ step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.

PRE-BEND: Bend the note up ½ (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.

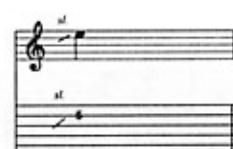
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.

VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.

SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

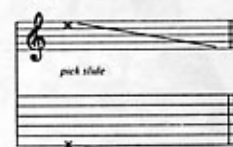
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.

PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

Disintegration/Free Money
Verbal Abuse/Leeches
Abolish Government/Superficial Love
Can't Stand You
Ddamm
I Hate You
Spiritual Law
Mr. Freeze
Violent Pacification
Richard Hung Himself
I'm Gonna Be Your God (I Wanna Be Your Dog)
Gemini